LEANDRO FERNÁNDEZ DE MORATÍN

CLASIFICACIÓN: EASEL PAINTING. PORTRAITS

DATOS GENERALES

CRONOLOGÍA	1824
UBICACIÓN	Museum of Fine Arts of Bilbao, Bilbao, Spain
DIMENSIONES	60 x 49.5 cm
TÉCNICA Y SOPORTE	Oil on canvas
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Documented work
TITULAR	Bilbao Museum of Fine Arts
FICHA: REALIZACIÓN/REVISIÓN	30 Mar 2010 / 16 Jun 2023
INVENTARIO	117 (69/111)

INSCRIPCIONES

Goya (written backwards, on the papers on top of the desk).

HISTORIA

Goya painted this portrait in Bordeaux. We are able to deduce the chronology thanks to a letter dated 10 September 1824, sent by Moratín to his close friend, the clergyman and writer Juan Antonio Melón, in which he jokes about the close resemblance, and that the artist wished to "make copies" of him.

The portrait belonged to the collection of Manuel Silvela.

ANÁLISIS ARTÍSTICO

Leandro Nicolás Fernández de Moratín (see biographical information in *Moratín*) is painted here by his good friend Goya for the second time, when they were both in exile from Spain. Thanks to the letters that the playwright sent to Melón, we know a lot about the last years of Goya's life, spent in Bordeaux.

In this second portrait, we see Moratín depicted frankly, as a man of advancing years, without idealization. His features are no longer as strong as they are in the portrait of the Academy of San Fernando; in fact it would be hard to recognize him as the same man if his friendly face did not give him away. This is no longer a portrait of a young successful writer, but rather that of a friend known for many years, in which sentiment predominates. Moratín has now reached both physical and intellectual maturity, as his knowing look reveals.

In the informal dressing gown that the poet is shown wearing, Goya employed dark tones. His neck is also without a tie, instead being simply framed by the intense white of his shirt collar. That bright white and the pink of his face contrast with the work's background, painted in an unusual bluish green colour. Moratín is shown writing on some pieces of paper, which Goya has taken advantage of to insert his signature. The portrait has a very special expressiveness, reminiscent of modern art, provoked by the marked contours of the figure and the flat application of the background colour, without any perspective.

EXPOSICIONES

Goya (1746 – 1828)
Galleria Internazionale d'Arte Moderna di Ca'Pesaro Venecia 1989
consultant editor Antonio Fortún Paesa. From May 7th to July 4th 1989
cat. 52

Goya
La Lonja, Torreón Fortea y Museo Pablo Gargallo Zaragoza 1992
consultant editor Julián Gállego
cat. 55

Realidad e imagen. Goya 1746 – 1828
Museo de Zaragoza Zaragoza 1996
consultant editor Federico Torralba Soriano. From October 3th to December 1st 1996
cat. 67

Francisco de Goya: Maleri, Tegning, Grafikk
Nasjonalgalleriet Oslo 1996
from 10th to April 14th 1996
cat. 30

Goya y Moratín [En Burdeos, 1824 – 1828]
Museo de Bellas Artes de Bilbao Bilbao 1998
consultant editor Françoise García
cat. 1

Goya's last Works
The Frick Art Collection New York 2006
consultant editors Jonathan Brown and Susan Grace Galassi. From February 22nd to May 14th 2006
cat. 10

Goya y el Mundo Moderno
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragón at the Museo de Zaragoza, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From December 18th 2008 to March 22nd 2009
cat. 9

Goya e il Mondo Moderno
Palazzo Reale Milan 2010
organized by SEACEX, Palazzo Reale and Fundación Goya en Aragón, consultant editors Valeriano Bozal and Concepción Lomba Serrano. From March 17th to June 27th 2010
cat. 10

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 129

Goya: The Portraits
London 2015
cat. 68

Goya
Basle 2021
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1916

L'œuvre peint de Goya. 4 vols
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vol. II, p. 232, cat. 523
1928-1950

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GASSIER, Pierre y WILSON, Juliet
pp. 334, 356, 361, cat. 1661

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GUDIOL RICART, José
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CAMÓN AZNAR, José
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p. 106, cat. 10 y p. 107 (il.)
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The Frick Collection and Yale University Press

L'opera pittorica completa di Goya
ANGELIS, Rita de
p. 135, cat. 658
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Rizzoli

Goya
GÁLLEGO, Julián
p. 142, cat. 55 y p. 143 (il.)
1992
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BRAY, Xavier
pp. 200-201
2015
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1970
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Diplomatario
GOYA Y LUCIENTES, Francisco de
p. 498, nº CLII
1981
Institución Fernando el Católico

Realidad e imagen. Goya 1746 – 1828
TORRALBA SORIANO, Federico (comisario)
p. 186, cat. 67 y p. 187 (il.)
1996
Gobierno de Aragón y Electa España

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ENLACES EXTERNOS